

Lafayette- "The Gondeliers." Columbia-'A Man with a Past." Grand-High-class vaudeville. Lyrenta-New York Burlesquers.

Things are happening very nicely at the theaters at present. Business is good, the weather has for weeks been all that could have been desired; the performances have been singularly fortunate in giving satis faction, and the performers and managers are correspondingly pleased.

Each of the stock companies, dramatic

and operatio, have made plans extending several weeks attend. At the Columbia the immediate future holds out "A Man with a Past," which was given at the Garrick, New York, two years ago; "Peace fol Valley," the most successful of all sol Smith Russell's plays; a new comedy by the Paultons, who wrote 'Niobe' and 'Erminie,' and a comedy of manners and dress, "Beau Hickman," by Willard Holcomb, of this city. Hickman was an actual character about Washington fifty years ago, and Mr. Holcomb has dramatized him in a way which all those who have been favored with a glance at the manuscrip probounce admirable. For "Peaceful Valles" Mr. Russell has loaned the entire pro duction of scenery, furniture and costmics. William Boag will play Hosea Howe, and he will receive all Mr. Russell's business from his own prompt book. Other plays under consideration include a couple which Marcus Mayer has seen in London, and sends to this country especially for the Co-

lumbia Stock. The Castle Square Company's repertoir is fraught with a number of especially good promises. After "The Gondollers" we are to have "Wang," with several of the "Wang," with several of the company which has made the opera popular on the road for six years, and all the scenery and costumes. This will be followed by a week of Balfe's "Bohemian Girl" and then we have the charming double bill, "Cavaleria Rusticana" and "H. M. S. Pinafore This carries us through June. Next month will perhaps give us "Clover," "Pirates of Penzance," one of the best of the Gilbert and Sullivan operas, "The King's Foot," and Verdi's "Aida," for which the company has a magnificent production

Tomerrow is Flag Day. What has that enterprising "Square" people have a way of letting no opportunities escape them, so tomorrow night there is going to be "a little goings-on" at the Lafayette. company will sing Berliner's "Columbian Anthem," with solos by the tenor and the toprano, and to every lady who attends words and music of the song. If this reckiess enterprise keeps up "every day "Il be souvenir day at the Lafayette by-'m-by," and the only way to attract attention will be to advertise in bold 'Epecial! Extraordinary Excep tion! This time only! No Souvenirs at the Lafayette tonight!"

Why eternally harp on the absence of su cessors to the prominent personages of the profession? Hillary Bell, a dramatic writer of entertaining qualities and a critic of just and scholarly judgment, last week let forth a wall on the deplorable outlook ahead stageland; that the present held absolutely no promise of a future continuance of the living standard of excellence in various branches of stage expression. Who, he asks, has risen to succeed Booth? Where will we find another Jefferson or Florence? What is to become of comic opera when Lillian Russell loses the bloom of youth? Who shall remeamate the spirit of the true comedienne when May Irwin retires? Waere, he wants to know, are the players ready and capable of stepping into their

In the first place the question of success sion is only asked by those who have a mis-conception of the state of affairs. The drama is not an hereditary aristocracy opposite state of affairs exists. It is not the copyists and the reproducers of those who have gone before that eminence. An imitation of Booth, Jeffer son, Piorence, Rehan, Anderson, Russell and uld be regarded firstly and only as a bit of eleverness, not at all as the evi-dence of the inheritance of these people's genius. But perhaps Mr. Bell asks his as in a broader sense, and he may be answered as well that actors who create new styles of expression are the present regents always. To whom, for instance, it May Irwin successor? In whose shoes doe Lillian Russell stand? Who was predeces por as comedienne to Ada Rhenan? It is only when an actor eclipses the memory of his precursors that he is worthy of conation as, relatively, a successor.

However, Mr. Bell has no present reaso to feel so blue. There is an old saw: Never trouble trouble till trouble trouble He still has most of his pets with Another proverb may give consola tion to his apprehension: "Necessity is the mother of invention" When these preent players have strutted their hor essity of filling the theaters will bring other actors quite as prominent and a

vell beloved of their day and generation. All this granting a state of affairs war tanting Mr. Bell's sad futurity. But we tan't grant it. May Irwin is young and fresh, though a trifle fat, and in the chut hood of her stellar career. Lillian Russell merely well-advertised beauty linked to a mediocre voice. The twinship of these two natural gifts will not die with her Those who have seen Sol Smith Russell's Dr. Pangloss and Bob Acres have no qualms about Jefferson's manti and Mr. Russell is, moreover, buying new plays and paying good salaries to the en-Goodwin remains to tickle our fancy, the lic has small time to make long faces over Florence's absence. As for his spirit lives in half a dozen youthful ambitions. There are two men by birth, training and career who are recognized as worthy bearers of the standard of classic tragedy, if they do not reflect the effuigence entire of Booth's genius. They are Otis Skinner and Walker Whiteside. Both men are admirable trage dians, scholarly, earnest and patient. Skin per's Hamlet and his Shylook are exquisite In remantic roles he is unapproachable Whiteside is impressive in anything he under akes. These two actors are not welcome in New York, and Mr. Bell probably thinks

hey do not eixst He might perhaps tell us to whom is Mrs. Fiske a successor? To whom Duse, Chevaller, Irving? Real genius, to be per-manent, must be creative. Nothing imitative is ever immortal. At allevents, this question of succession in any branch of art is always more or less superficial. Who for instance, is Michael Angelo's successor Who Dante's, who Cervantes', who Raph net's, who Phidias'? Yet architecture, poetry, saure, painting and sculpture flourish as never before. There is plenty of latent gentus.

But Mr. Bell probably wrote his pessi mistic preamble simply as an introduction to his witty conclusion. It tells its own story: "A new school of art has sprung up in pugitism. This is a particular style of acting not yet classified. The Press has intently considered Robert Fitzsimmons on the stage of the Star Theater without arriving at any definite conclusion whether he should be set down as a tragedian, a comedian, a problem or a farcist. His head is humorous, his carriage is emotional, his legs are melodramatic, his torso is a classic, his technique is problematic, his expression is Ibsenistic, his gestures are classic, his technique is problematic, his naturalistic, his back is pastoral, his front is ferocious, his right fist is an epic, his left a tragedy. During his entire per formance he speaks no word, yet how eloquent is his silence! He plays a thinking part and meditates at a pressure of a thousand pounds to the square foot. He is the hero of a dumb drama in which a punching bell is the villain. With some sense of climax, too, for at the end of his act be executes such a terrific thrust that the ball shricks through the air and falls helpless in the gallery. We have never seen a stronger stroke of acting than that in the finest tragedy, and if this journal had the talentspossessed by Alice Shaw we would join the gods in whistling turnultu-Speaking generally, we ously over it. old class Mr. Fitzsimmons among the pantomimists, yet he has qualities not decinred by the Martinettis or Pilar-Morin. Speechless he is, yet oyclonic in eloquence like "The Buttle of the Baltic,"

With silence deep as death, When the holdest held his breath For a time.

We have never seen a player say so little and do so much. Robert Fitzstemmons to the truestexponent of the modern system of acting known as reserve force. He is the most striking actor of these times. It may be that the future of our stage depends on Mr. Fitzsimmons."

Among the new players whom the management of the Columbia Stock Company has introduced to Washington this summer, not one has made himself more popu lar on short notice than James O. Bar rows. This player is an artist in all respects. He has temperament and technique, talent, and gift of expression. Many patrons go weekly just to see what "Jimmie" Barrows is doing, what new make up be has matched from his nevsterious trunk, and his magic make up box; what new character he has grafted on his flexible self

Mr. Barrows has been on the stage a quarter of a century; of how good at ctor he is we have hightly evidence; yet only those conversant with contemporary stage history know what has been his career. This is not because there does not orist an interest in his professional achievements; it is simply Mr. Barrows modesty in the presence of the press. The only time he has stage fright is in the presence of a question on the tip of the interviewer's tongue. But he's not quick to penetrate in others the disguise he assumes so skillfully himself, and it was simply no trouble at all to worret the whole matter of his doings and his thinkings out of him under the guise of a plausible fiction It all took place in his quiet chambers near Franklin Park, where he and recreates, "far from the maddening crowd," as he expressed it with implied redit to the man who first thought up that now famous line.

The stock company has a strong San Francisco contingent Miss Grey, Miss Evelynne and Miss Scott are from the Pametropolis, and Mr. Barrows completes a quartet from the coast of the peaceful sea. He had a yearning for the stage from those early high school days, when he recited "The Vagabonds" on every possible show occasion. One day he confided his hopes for stage life to the principal, and, though that worthy gen-tleman had no acquaintance with John McCollough, he gave Jimmy a letter of introduction to the tragedian. By his own admission, it took him four days to de liver that letter. It wasn't that the dis tance was great, or that they didn't have bicycles in those days, or that he Wasshort on carfare. It was timidity. That native brand which was so weak a factor in the composition of Major Gaibyrd, and so g an element in the get-up of Peter Aroos Donn. He hung about the theater and let the tragedian pass him a couple of times a day. Finally he struck in and delivered the document, which he hope would be his open sesame. McCullough read the letter, hemmed a couple of times looked the slender boy (Jimmy was a stripling them; over and said he would ad vise him to wait. It was cold comfort, bu there's a streak of common sense in Mr Barrows, then Master Barrows, set. 16 and he went back again to recite "The Vagabords" to visitors at the high school.

The old yearning wouldn't down, how-ever, and he made an effort two years

afterward. He was given a part in "The Lion of St. Marka." But to permit him to tell his own story: "You have no idea now proud I was, with the pride that goeth before a fall. The fall came on the very first night. Father and mother all my friends were in front I played the second spy to the Doge. The stage manager gave me two covers and a sheet of paper bound therein. On that sheet was written Gallieno Falieri, on a Spanish vessel.' That was my part in I thought I had those six words well mem-orized. I appeared in the secret cham-ber of the Dodge, and he turned on me with the real Venetian Dogeish virility and half snarled, and half shouted to his poor second spy: 'Who did the deed?' That's where I was to say: 'Gailieno Falieri, on a Spanish vessel.' But I didn't. I couldn't any more bave said that than to have recited 'Peter Piper' without tripping. My worthy companion, an old-timer, playing first spy, spoke the line. In fact, he made

ing-room to cry it out. "I remained in 'Frisco stock companies for ten years. I suppose in that time I played at least 400 parts. David Belasto nd Clay Greene, the dramatists; Ben Teal, the stage manager; Mrs. Adams and her (then) little girl, Maude Adams; Annie and Minute Pixtey and myself, were all boys and girls together then. That was in the seventies. Since then I have played in 'The Professor,' 'Widow Bedott,' 'The Rajah,' with Aimee, for a year, then back to California for two years; at the Lyceum. in New York, createdroics in Shenandoan, 'The Girl I Left Behir - Me, 'The Councillor's wife, 'The Gay Parisians,' 'A First Of-

Mr. Barrows is not delicate on the subject of his age. If, as it is said, a man is as old as he looks, he is about forty; or, as old as he feels, then twenty, or, as old as he acts, then any old age, for this actor plays the seven stages, from juvenile to scuile. As a matter of fact and peronal confession, he is now enjoying his forty-second sum

fence,' and 'His Little Dodge.'

orty-second summer.

And the present summer is a season of real, hearty enjoyment to him. He dearly loves stock work, and he speaks very foreibly and very entertainingly when the discussion of stock companies is broache He does not harp on the good old days, for, though fond of the past, he believe there is no time like the present, but he is attached to a system which he believes is the best thing in the world for his pro-

"There is no training in the world for an actor," said Mr. Barrows, "like the experience he gains with a stock company There is no form of work for the experienced actor, who really loves his art and revels in its expression, like the stock company It is hard work at first, this constant study and rehearsal, because the mental musies, so to speak, are not flexible, and the rusty memorizing faculties refuse to respond readily. But newness soon wears off, and then comes the fruition of the be A that is in a man. The constant change of character keeps the faculties alert, the mind active; there is no methodist way spontaniety is continually in evidence, and all the while the demands of varying roles call on and draw out every of versatility in the actor's make up.

"To my notion the specialized production is a bad thing for both actor and public For the actor, because if he is new he is trained and dulled into a mechanical groove, which restrains him instead of developing him, and if he is a tentor, he se the spontaniety which comes of first conception is driven from him in the tedium of the long rehearsals necessary for the school-of-acting actors, who must need be untaught all they have learned before they can fittingly play the smallest part. The public is naturally the loser in having to witness a cut-and-dried perform-ance. When an actor gets into one of these special casts he stays usually for the length of its life. Thus under this system an actor in ten years plays perhaps ten parts. In scarcely one of these is he thrown upon his own creative resources. The stage managers think for him, and robs him of the refining effect of spontaneity "This happened to me in Shenandoah

played the sergeant, and made a bit. I

played it for three years. There v idea current that no one else could play t Then another idea was creeping in The part is an Irishman, and people began The result was that when the Girl I Left Betind Me' was produced I was put up for the Irishman again. If I hadn't played everything else under the sun before that might have even thought I couldn't do anything else, and would always after have sought Irish parts. Observe a young acto in that predicament. Without previous exanager to whom he applied would have slated him as no good for anything but Irish parts. The actors whom you see returning year after year with the personality are victims to the bight of few parts. They play a part one or two year and the personality of the character, in way, desseminates itself in their own veins. They are always engaged to play the same line, and eventually they can't play anything else. This is because their personality is overcome instead of their mastering their own personality, for it is one of the first principles of character-ization to control self. If necessary obliterate self-fulness, and be able to express the versa tility of personality. Instead of having to engage men whose personality fits parts, the profession should fester a state of offsirs which will breed actors who can create out of self the character demanded The latter is an artist, the former an acci-

"Our own company here is proving this other better, we are coming into team work: the constant change is bringing out the energy, the capacity and the versa tility of the actors. Without desiring to pay tribute to myself, or so much to my fellow-players, as to the admirable and befitting system under which we are working. I may say that before the season is over, you will see better, fresher, more original, more spontaneous productions of new plays as well as old than most of the pecially selected company give you in winter. It is merely a matter of system. Under stock work a player is broadened, mellowed, buoyed up, improved, and playing one part month after month makes

The question is often asked why Dickens' stories were not more freely used for dramatic purposes. Charles Dickens, as the whole world knows, has his name imnortalized on the tablets of fame and memorialized in Westminster by his romances: what he might have done to the stage is open to conjecture. His wonderfully acute observation of character and manners, his photographic presentation of material objects, the graphic and dramatic style of his stories have all marked him as a position at one bouse for a number of a many-sided genius, with wonderful grasp years has a right to flatter himself that he

im stale and spiritless, except in the live

liness of mechanical expression.

on human interest. The question has frequently been mosted as to why the great novelist did not write for the stage.

offered An English authority in considering this question says: "Those that pressed most with him being the risk of failure, which would have affected his position and waste of power. Again it would have 'paid' him to have written plays. The time and thought necessary for a drama must have been abstracted from a novel, which would have produced three times the return. We recollect his lamenting in one of his Christmas numbers, 'Mrs. Lirriper,' he had wasted much that would have been valuable for a novel." That he might have succeeded in stage writing there is little doubt, for in the elements of presenting character, and damatic construction, al-though the method of the novelist is different from that of the dramatist, the basis is the same in both; but Dickens was thoroughly versed in the art of the stage and its demands, which gives him advan-tages over some of the modern romantics

that have essayed stage writing.
In an English edition of diamatic author Dickens finds a place as author of comic opera and force, and collaborator in Lelo drama and farce. These pieces are "The Village Coquette" (comic opera), "The Strange Gentleman (from the "Dinglebury Duel"), "No Thoroughfare" and "Mr Nightingale's Pairy." The first two were written in 1835, when he had just attained his majority, and the opera is pleasing to sentiment, but in parts quite juvenescent Mark Lemon assisted in the third, and "No Thoroughfare" was written in collaboration with Wilkie Collins.

All of the Dickens stories in a certain ense lend themselves to the stage, but all the dramatizations of them have been de vitalized and clumped together in broad, fragmentary and unfurnished style, without regard for dramatic development or consistency-generally speaking, merely a series of character sketches. Some interesting but fugitive memoirs of

the old stock company days cluster about American dramatizations of Dickens. If the story of the old timer as to "Oliver Twist" Lolds good, Charlotte Cashman wa one of the first to assume the role of Nancy Sikes, E. L. Davenport playing the redoubtable Bill Sykes and J. W. Wallack. Jr., as Fugin. Mrs. Wallack afterward played Nancy, and then Matilda Heren te created it. Lucille Western made her cw deamatication of the role, the one recently stilized by Mr. Mestayer and Eleta Proctor Otis, and made a powerfully realistic pre sentation of the daughter of the London

In 1859 C. W. Couldock appeared in dramatization of "Cricket on the Hearth, and subsequently John E. Owens utilized the same version. Burton was the creator of Capt. Cuttle. The late J. W. Florence used his version of "Dombey and Son," his dress. There was no part for Mrs. Florence, and this led him to abandon the play A score of years ago at Lila Edwards' thea-ter in New York there was a presentious at tempt at a dramatization of "Pickwick, in which Charles Parsloe was the Sain ler. For a long time Mme. Janauschek was successful in the dual role of Hortense no Lady Dedlock in "Bleak House." Brougham's revision of "Old Curiosity Shop" also served the ever-sprightly Lotta well for a dual impersonation of Little Nell and the Marchioness. "A Tale of Two Cities" has been variously dramatized. One of the most successful dramatizations of Cricket on the Hearth" was "Dot," from the pea of the late Dion Boucicauit.

Notwithstanding many efforts have been it ade to catch the mighty magic of Dickens and give it to the stage, very few have been successful, and all have had a more or less ephenocal existence. These precedents do not reveal much promise for the future, and the genius of Dickens will still permanently preserve its integrity in the library rather than in stage representation.

NEW PLAY BILLS

Tomorrow evening at the Lafayette "The Gondollers," Gilbert and Sullivan's pretty comic opera. will be presented with clatorate costumes and gorgeous scenery by the Castle Square Opera Company. To fully develop the lyric parts the most efficient members of the company have been selected. The story is romantically pretty, and tells of two gondalers in Venice, the Erothers Marco and Gioseppi Paimieri, with whom every maiden is in love. To prevent any ill-feeling, bott agreed to be blindfolded and choose their brides from among the crowd assembled in the Piozetta Fortunately, they find the very ones they wish. Giancita and To these they are married, Immedistely after the ceremony there arrive from Spain the Duke and Duchess of Plaza Toro, their daughter Casilda, and the duke's attendant, Luiz They have come in search of the son of the lately deceased King of Parataria, stolen in infancy from his for ter-mother by the grand inquisitor, who did not wish the prince to be influenced by the example of a father who had joined the Salvation Army Don Polero, the gran inquisitor, states that the lost prince is either Marco or Giuseppi. The elder Pal ileri was given the child to rear, but being a heavy drinker he was unable upo their coming to manhood to distinguish one from the other, and died without informing Don Polero which was the prince and which was the gondoller. As both are now married, and as the real prince was welded in infancy to Casilda, daugh ter of the duke, the situation is embarrass ing. Which is Casilda's husband cannot be decided, nor is she anxious to know, since she secretly loves and is beloved by Luiz.

The kingship is, however, settled by both Marco and Giuseppt being taken to Parataria o occupy the throne equally, their wivesleft pehind, and their marr age being unmentioned to the Spaniards. Arriving at Barataria, the fostermother, now married to a respectable origand, with threats is asked to tell which of the two is prince. She declares that the title belongs to neither, and reveals the fact nat when traitors came to steal the royal thild she substituted her own and allowed it to be carried off to Italy. The real prince grew up as Luiz and became the duke's atendant. Thus the crowns of Marco and Giuseppi are taken from them, but they are compensated by being reunited to Venitian wives, who have come in search of them. Luiz ascends the throne with Casilda, to whom, unknown to any one, he as all the time been married

The cast includes The Duke of Plaza Toro. W. Propert Carleton Luiz, his attendant Reginald Roberts Don Albambra del Bolero

Raymond HitchcockJoseph Shechan Ginseppi Palmieri...... Antonio ... W G. Stewart .. Arthur Conninghai Duchess of Plaza Toro Miss Gertrude Rutledg Casilda, her daughter Miss Alice Judson

At the performance of Gilbert and Suill van's "Gondollers" at the Lafayette to-morrow night the big chorus of the Castle Square Opera Company will sing Berliner's new patriotic song, "The Columbian An-them." This song is the one which them." This song is the one which was dedicated to the Daulghters of the Ameri-

evening as an honor to Fing Day. Each lady in the audience will be presented with a copy of the words and music. One of the most important and valuable employes of any big theater is the door

can Revolution and it will be sung ton

has demonstrated his efficiency. Such is the case with Mr. Charles A. La Salle, the well-known doorkeeper at the Lafa yette Square Opera House, Mr. La Saile been with Mr. John W. Albaugh for years. He started with him at the time of the last appearance of Mary Anderson on the stage at Mr. Albaugh's former theater in this city. It will be remembered that Mary Anderson was taken sick there at the time. Mr. La Salie is one of the most polite and obliging doorkeepers, and at the same time is an excellent judge of buman nature, a faculty that is indispensable to a successful doorkeeper. He is to be congratulated on his long service with Mr. Albaugh and the many friends be

Arthur Conningham, of the Castle Square

Opera Company, is a great "kidder," use a slangy expression. It must be said to his credit, however, that he does not do his "kidding" on the stage during a per-formance, but indulges himself freely at the expense of his colleagues at other times. For instance, during the past week Mr. Can-ningham, who will play the part of Autonio, in "The Gondolters," at the Lafayette this week, has been taking a much-needed rest. Consequently he has found plenty of time to enjoy himself and amuse others by "guying." His jokes never offend any one, for he is one of the most magnetic and popular members of the Castle Square Company with his colleagues as well as his audiences. Nearly every evening during the past week after the performance at the Lafayette of "The Little Tycoon," Mr. Cumingham, surrounded by two or three friends, would lie in wait outside the stage door for the members of the company as they came one by one, and "guy" them about their work. The repartee that would pass between them always created a great deal of amusement for the young fellows who were waiting to see the pretty girls

Miss Gertrude Quinian, of the Castle Square Opera Company, has had an inter-esting career, and there is a very pretty story connected with her appearance the stage. Her father was a well-known business man in Boston. He was taken ill and became an invalid, and in order to enlarge the income of her family she volunteered to become a cierk in an office in Boston. In addition to this abe secured a position in the chorus of the Castie Square pany, which was organized in Boston about two years ago. pluck and hard work that her father re ceived the treatment necessary for his restoration to health, and in the meantime Miss Quinlan's talents had attracted the at tention of the management of the Castle Square Company. She had a good voice, was exceedingly pretty, and, what was better still, she was clever. First a small part was given her to sing. She made such a hit that it was not long before more important roles were given her, and now, in two years from her first appearance in opera, Miss Quinlan has risen to be one of the principals of the Castle Square organiza-Before she went on the stage she was a member of a leading church choir in Fos ton, and whenever she visits there is invariably called upon to sing at the Sunday ervice of one of the churches

"A Man with a Past," the latest comedy of the Paultons, which was produced by the Hollands last season, but has never been seen here, will be the bill for the lifth week of the Columbia Stock season. It York, and, judging from its story, should very amusing. The principal actors are brothers, Horace and Josian Hooper, who are opposites in almost everything ex-cepting name. Horace, for instance, has lived the life of a blametess bachelor for many years, owing to his fear of a mythiother in-law, Josian, on the other cal n hand, is a sport of the livelest descrip tion, and his career in Indu is, unknown to his family in England, of the most brid order. Finally Horace finds a motheriess girl and marries her, and is greatly sur prised when she insists that he must have

He passives her that it was of the most scent possible variety, but she believes he is deceiving her; so In please the buly he borrows some of his brother's superabund-aut "wild oats," which are just coming to a head in India and being shipped after him to England. They come in justallments, all of which the innocent Horace is obliged to shoulder, until, as a dimax, there comes a little built-caste child to chann turn as father. This is the Instatray for both Horace and his wife, who is now willing to let the past rest; so the gay Josiah is forced to make personal amends for his misdoings. This is only a bare sketch of the principal thread of the play which is especially interesting for the number of new and amusing character sketches that figure in the story. have all been well assigned, as will be seen from the following cast:

A. S. Lipman will be seen as the model husband, Horace Hooper, with Miss Katherine Grey as his suspicious young wife, while, of course, James O. Parrows will play that gay old boy, Jonah Hooper, and Kate Denin Wilson his termagant spouse Billy Bong has the part of Freany, confidential agent of the Hopers, while Alfred Rickman will appear as Raynor, a friend of the family. He and W. W. Jefferson, as a young sobaltern of the Seventh Hussars. are especially interested in the two pretty nieces of the Hopers, impersonate Misses Scott and Berg, while Miss Evelynne will play a Hindoo ayah. Geoffrey Stein will have opportunity for make-up and good work, as Senor Guzman, an explosive Portuguese gentleman, while Frank Beamish will impersonate a sedate and stately East Indian. The play will also serve to introduce a new member of the stock company in the person of Miss Jeanette Ferrell, who has been especially gaged for the part of Mrs. Major Buff, the hale and hearty army wislow from India. A little child also figures prominently in one of the climaxes of the play.

The Columbia Company has in prepara-tion E. E. Kigder's popular play, "Peace ful Valley," which will give Willi a great opportunity in the role of Hoses Howe, formerly played by Sol Smith Russell. Mr. Fred Berger, manager for Mr. Russell, will assist in staging the play, and will kindly loan all the scenery and properties for it.

James O. Barrows, comedian of the Columbia Stock Company, has a big bonnet bill to pay. This may sound a 'stie strange, as he gay Lothario roles he has been playing during the summer season-with the excep-tion of the part of dear old Dr. Wood, "God bless his soul"-he is a very discreet and circumspect bachelor. Moreover, be has not been making any rash bets on the success of the Washington Baseball Club or any other game of chance. Still it happe that Mr. Barrows has a pretty bonnet bill to pay for Miss Katherine Grey, leading lady of the company, and it is all the fault of "His Little Dodge." People who saw the play remember that in the second act Mr. Lipman, as the busband, hypnotizer irate wife (Miss Grey) just us she is to leave him and go home to her father ses to wake her up, and, by the aid of Mr. Barrows as Hon. Mandeville Hobb, whom he engages in a make-belie game of poker, to delude her into the belief that she has been merely dreaming.

But Miss Grey has her hat and cape

and the problem is to hide them, lest they should recall her "dream" too vividiy. an undertakes to dispose of the cape thrusts it into a coal scuttle and mashes a laughter-provoking bit of business; but it is also expensive, since he has been ruin-ing one hat at every performance thereby. Pinally, in despair Miss Grey took to wear-ing all her old hats; but still the destruc-tion weat on, and she was obliged to have some hats made especially for this scene, and she sent the bill to Barrows. That's the reason he has not bought that new bicycle he was talking about, and also possibly the reason why he is more of a confirmed tachelor tinn ever.

The Columbia Stock Company contain its full quots of practical jokers, and Geoffrey Stein is the latest victim. over, he does not know that he has been victimized, and will not detect the decen until he reads this. Up to date he has been looking for an anonymous admirer, who sent him a beautiful bunch of rosebuds one night last week with the inscription: "From one of your old-maid admirers." Now, Geof-frey does not pose as a malinee actor; he does not cultivate a Kyrle Bellew bang or a James K. Hackett strut, and is rather fond of hiding his natural features under some grotesque make-up that completely dis-guless him-which no professional lady-killer would ever do. Nevertheless, this tribute from a stony-hearted "Old Maid" rather touched his pride. What player would not feel proud of winning the admiration of some confirmed spinster who ordinarily despised his sex? Moreover, as the message delicately hinted, there were more than one of such admirers.

A new field opened up before Mr. Stein Heretofore the handsome actors have numbered as their 'mashes' giddy, giggling school girls and fickle-minder ladies whose fancies changed with the sours. But to win such spontaneous tributes of admiration from stern and intellectual old maids was, so Mr. Stein naturally fest, a high tribute to his art. But it happens that Geoffrey has a had brothe in the box-office. Some flowers which had been used in the play were being removes because they were rather faded, and this had brother took them in hand. By carefully picking off the faded outer petals, he transformed these "last roses of summer" into fresh, delicate buds. Then, by spraying the leaves in the fountain in the Columbia lobby, he made quite a creditable bouquot. Then, sided and abetted by the equally mischievous doorkeeper, Mr. Betts, they foisted this reinvenated bouquet on the too confiding Geoffrey. Now, they would better dodge

Messrs Kernan & Rife, managers of the Grand, encouraged with their new venture in presenting their patrons with high-class vandeville, have engaged the following well-known artists, who will appear in their new sketches and acts, specially adapted for the most fastidious. Mr. Eugene O'Rourke and Miss Ada Dare. who have just closed a successful season with Eoyt's "A Trip to Chinatown," will present for the first time in this city their laughable sketch, entitled, "After the French Ball," specially written for them by Mr. McKee Rankin, who, as a play wright, has written some of the best comedies on the boards. Mr. Mark Murphy who was the principal attraction with "Our Irish Visitors" and "O'Dowd's Neighbors," will appear in his monologue and witticisms.

Raymon Moore, America's popular balindist and composer, recently the star in "Tuxedo," will render popular songs. He will be remembered as having con the words and music of some popular songs. among which may be mentioned "Sweet Marie, "etc Miss Pearl Andrews, the queer of mimicry, who has never appears d in this ection before, will present an entirely new act, in which she has no rival. Cheva lier complimented her in person during his recent visit to this country and pronounce her a human phonograph. Mile, Oceana the European sensation, will make ber last appearance in this city prior to be return home. She has just finished a suc cessful engagement at Hammerstein's Olympia in New York, and will present er latest acrobatic feats, never before at empted by one of her sex.

O. K. Sato, the funny juggler, is also new to Washington, and his act is pronounced marvelous. Miss Isatella Hurd is present her latest act. Mr. Al. Stearn has been re-sugaged, as his imitations of popular actors of the day made such a big hir during the first week of vaudeville, the whole making one of the best bills yet presented. "Fritz" Emmett and his compa and all new faces and acts next week.

Literature Below Stairs.

At an untown bouse they have a domest the, in spite of all her faults, is consider quite a treasure. Her worst full og s the ng passes but her kitchen shelters severa had eights, and this worn'es the mistress good deal. However, she finds some recopense in the immaculate condition in which the girl keeps her kitchen. Everything shines, and the mistress concludes that the domestic is trying to make a pleasing in pression regarding her personal neatness of her visitors.

Recently she has shown a remarkatal greed for newspapers. Every newspaper that comes into the bouse almost immed ately disappears. The master of the estab ishment finds that he cannot lay a paper down with any certainty of picking it at again.

One day the mistress said to the girl: How do you find time to read so m.

papers, Janet? The maid looked up in surprise Sure, ma'am," she answered, "I don read 'em."

Then the mistress looked surnrised "Then what do you do with them?" "Sure, ma'am," came the repty, "I tear them up Tear them up?"

"Yes, ma'am; I tear them up."
"What for?"

"Sure, ma'am, I'm takin' me odd times to uphoylster six cushions for me fr'en's to rest easy on when they drop in to see me of an evenin', au' I'm upholysterin' em with tor

up newspapers." And the mistress hadn't a word to say. Cleveland Plain Dealer.

A Story With a Moral. A freed vegro at the close of the warger legal possession of a small tract of land built a bouse, split rails and enclo small field. A white man came and tool forcible possession, turning the negro out of his home. When he was leaving with his family he turned to the white man aid: 'Look yer, White man, I git da' land back, Shu', de angel Gabril co hese trompet, and I gits dat land back A good-bearted lawyer, who had seen th wickedness of the transaction, went to court and procured a writ of restitution went to the white man and said: "Look yer, I don told yer dat I 'spected de ang Gabril come, and, bress de Lord, be com sooner dan I 'spected him."

There is an irrepressible conflict in the party that placed this Administration in power, threatening revolution inside its ranks, but coming much sooner than was expected -Omand World-Herald.

A Left-Handed Compliment. "Do you think your sister likes me.

"Yes She stood up for you at dinner. "Stood up for me! Was anybody saying anything against me?" "No, nothing much. Father said he thought you were rather a donkey; but

sis got up and said you weren't, and told father he ought to know better than judge a man by his looks."—Household Words. If So, Twice as Much. Prospective Boarder-What will charge me for table board? Mrs. Hashleigh-Um-er-do wheel?-N. Y. Journal.

BRAINS AND BRAWN.

The annual election of officers for Columbia Typographical Union, No. 101. is near at hand, the date has not yet been fixed por any nominations made, will the friends of many prospective candidates are already grooming their favorites for the race.

spects, differ greatly from any which have preceded it, and to a great extent the campaign of the candidates will be along different lines from those of other aspirants for honor in the union. It means more than the mere selection of a presiding officer or a director of finances for the organization, for it is ramored that the po-sition of the candidates, with regard to the civil service law, will have a great deal to do with the success or defeat of the several aspirants for office.

Columbia Union has taken a very de-

cided stand in favor of the civil service

rules, and even went so far after the last

Internatinal Tipographical Union conven-tion, held at Colorado Springs, as to re-pudiate the action of its delegates who voted against the continuance of the system. Four delegates were sent to the international convention from Washington. They went uninstructed and three of them They voted with the majority, which was against the system—the fourth delegate had the distinction of being the only one present which voted to sustain the civil service haw under the present system of operation. Even after the return home of the delegates Columbia ordered a primary to test the sentiment of the members in reference to the civil service law. The primary resuited as was expected-overwhel in favor of the civil service as at present operated at the Government Printing Office Under these circumstances, it is only natural to suppose that the candidates for office, especially the presidency, will be galled on to declare themselves on the ques-tion of civil service. Aside from this allimportant question, just at this time, an other factor, which heretofore has played a prominent part in all elections in the union, is whether the candidate is a "down

town" man or an employe of the Government Printing Office. This at first glance would appear to be a matter of little or no importance, but its influence in an election can be appreciated when it is stated that only once in the last twenty or twen ty-five years was a "down-to This was about five years elected. ago, when "Kid" W. E. Shields was president of the union.

It was not long after his election that Mr. Shields secured a position in the Govcentrient Printing Office.

Up to the present time six candidates have been mentioned for the residency but whether all of these will make the race is not known, nor will it be defi-nitely decided who will go the course to the finish until the next regular meeting of Columbia Union. At that time, according to the law of that body, all who intend becoming candidates must make the fact known, otherwise they will not be given a place on the regular ticket. The nominations for president and other officers of the union will be made on Sanday, the 26th of June, and the election will be be held during the week following the

regular meeting in July.
Of the candidates announced, Mr. John D. Keboe, the present incombent, Mr. J. Monroe Kreiter, the vice president, and former secretary Charles M. Robinson are in the lead in popular opinion; but there is no telling what of feet the candidacy of the other aspirants may have on the success of either of the candidates mentioned

Ex-Secretary Robinson is at present the foreman of a division at the Government brinting Office, and President Kehoels at the head of the printing department at the Treasury. These two gentlemen are very popular with all the members of the union, us was attested by their elections as president and secretary, respectively Mr. Kreiter, however, is foreman of The Evening Times, and is known as a "down-town" candidate. Under ordinary circumstapees, it is only natural to suppose that the great majority of the "down-town" vote will go to the last named, while the strength of the Government Printing Office employes will be divided between the other cambidates. It has been shown on similar occasions, however, that this rule is not strictly adhered to, and that the individual voter is governed more by the fitness of the candidate than by the circumstances that he comes either from the Government Printing Office or "down town."

The others who are slated to make the race are employes of the Government Print ing Office and are said to be very popular with the members of the union. With six can lidates in the field the preliminary canvass will no doubt be very interesting, and will probably result in some very curious combinations by the aspirants for the presidency and other offices. How the candidacy. of the three "dark horses" will affect the chances of the candidates already unnounced is not known, for up to the present time no one has ventured to predict the result.

In all probability, however, when the time comes it will be found that only the three rentlemen named will stand for election.

The candidates are all well known and for good reasons, personally popular with the members of Columbia Union. Mr. Kehoe has made an excellent record as president of the union during the last year. Under his management the finituces of the organiza tion have been hundled most jud with the result that the debts of the union have been greatly reduced during his term of office.

Vice President Kreiter is also very popul ber among the rank and file of the union. and would no doubt make an efficient and acceptable presiding officer. He, like the ther condulates, has always been an earnest worker in all matters looking to the advancement of the interests of the mem-bers of his craft, and his candidacy will no doubt receive serious consideration by the members of the union. Mr. Robinson during his term as secre-

tary made many friends by his courteous treatment in all business transactions, and also showed marked executive ability in managing the affairs of the union.

A Result of Economy.

An old country gentleman, belonging to Lancashire, returning home rather late, discovered a 5t cel with a lantern under his kitchen wholey, who, when asked his nusiness there, stated that he had only come a-courting, "Come a-what," cried the rate gentleman, "A-courting, dr. I'se courting Mary," "It's a lie!" exclaimed the old gentleman. "What do you want a lantern for? I never used one when I was a young man." "No. sir." was the yokel's reply. "I don't think you dol. judging by the missis " London Tit-Bits

They Should Be Satisfied.

"Do you have mice in your house, Parker?" asked Wicks

"Yes, lots of 'em," said Parker.
"What on earth do you do for them? I'm botherest to death by them at my house "
"What do I do for 'em?" said Parker "Why, I do everything for them-provide 'em with a bonse, plenty to cut, and so forth. What more can they expect?"-Harper's Bazar.

Sunday Services in a Barroom.

For over ten years the male worshipers at Rev. Dr. Gallaudet's church for the deaf and dumb have bad the privilege of meeting in a corner of the barresm in the Fifth Avenue Hotel in the afternoon. The bar is closed and the deaf mutes sliently converse for three or four hours. One of the proprietors, C. N. Vilos, said they had made no noise for a decade and they gave no trouble.-New York Advertiser.